CD 2009 -- 4/5

UNIVERSITY OF TORONTO
FACULTY OF MUSIC

New Music Festival 2009

Dennis Patrick, coordinator

Tuesday, January 20, 2009
7:30 pm. Walter Hall. Free

STUDENT COMPOSER CONCERT
Works by graduate student composers including the presentation of the Karen Kieser Prize in Canadian Music

PROGRAM

Images of Colours — **Fuhong Shi**
Michelle Colton, percussion
Daniel Lin and Sophie Zhang, pianos

Crystallized Tree — **Lan-Chee Lam**
Angela Schwarzkopf, harp
Rob MacDonald, guitar
Michelle Colton, percussion

Three poems by Emily Dickenson — **Laura Silberberg**
Allison Arends, soprano
Tristan Durie, flute
Peter Stoll, clarinet
Clare Scholtz, oboe
Lance McMillan, bassoon
Damir Pavelic, horn
Lynn Kuo, violin I
Alexa Wilks, violin II
Kathy Rapoport, viola
Samuel Bisson, cello
Joe Phillips, double bass
Anna Odell, harp
Gary Kulesha, conductor

- INTERMISSION -

Three Songs of Great Range — **Igor Correia***
Kathleen Promane, mezzo-soprano
Lynn Kuo, violin
Peter Stoll, clarinet
Angela Schwarzkopf, harp
Gary Kulesha, conductor

Traces of Time — **Fuhong Shi**
Michelle Colton and Will Snodgrass, percussion
Adam Zukiewicz and Emily Chiang, pianos
Gary Kulesha, conductor

Notes and Biographies

Fuhong Shi studied composition with Dr. Jianping Tang and received a Bachelor's degree in composition at the Central Conservatory of Music in Beijing in 2000. She then earned a Master's degree in composition under Drs. John Celona and Dániel Péter Biró at the University of Victoria in 2005. In the fall of 2005, she began her doctoral studies with Professor Gary Kulesha at the University of Toronto. She has taken master classes with a number of world renowned composers and composition professors, such as Chen Yi, George Tsontakis, August Read Thomas, Chou Wen-Chung, Murray Schafer, Gilles Tremblay, James MacMillan, Salvatore Sciarrino, Michel Gonneville, Steve Reich, Qigang Chen, Su Xia, and Wenjing Guo.

She was the recipient of a number of awards at the sixth annual Taiwanese Symphony Orchestra Composition Contest in 1997, at the first annual Yanhuang Cup Composition Competition in 1998, and at the Traditional Music Composition Contest of the Tai Wan National Chinese Orchestra in 2002. She was a finalist in 2006 Tsang-Houei Hsu International Music Composition Award, the winner of 2007 Karen Kieser Prize in Canadian Music, and the Generation 2008 Ensemble Contemporain de Montréal+ Composer's Competition.

Fuhong has collaborated with numerous prominent orchestras and ensembles all over the world, including the Vancouver Symphony Orchestra, New Music Concerts, Ensemble Contemporain de Montréal+, Orchestre de la Francophonie Canadienn, Tai Wan Symphony Orchestra, Esprit Orchestra, Quatuor Bozzini, Hong Kong Chinese Orchestra, China Guangdong National Orchestra, Youth Chinese Music Orchestra of Beijing Central Conservatory of Music, Hua Xia Chinese National Orchestra of Beijing Chinese Conservatory, and Toca Loca. Some of the renowned conductors and musicians she has worked with are Robert Aitken, Bramwell Tovey, Jean-Philippe Tremblay, Véronique Lacroix, Sylvio Gualda, Alex Pauk, Clemens Merkel, Isabelle Bozzini, Gregory Oh, Rob MacDonald and Aiyun Huang.

Her compositions and interviews were performed and broadcast in the US, Canada, China, Hong Kong, Taiwan, Europe and Southeast Asia.

Images of Colours (2008) is inspired by the colorfully painted masks, melodic fragments and the percussive sonority in Chinese opera, especially Peking Opera. Various harmonic and rhythmic combinations of pianos and percussion instruments are employed to express vivid and vigorous images, colours, characters and dramatic as well as lyrical effects.

Traces of Time (2008) Time breaks memory into fragments like scattered pearls. Overlapping memories appear following the traces of time. Understood—vigor and firmness from the boatmen's work songs; Known—liveliness and delight from the agile and vivacious shadow puppet's play; Realized—trains of thought like floating kites; Memorized—the amusements of gamboling children on summer nights; Perceived—the teenager's innermost thoughts from the "flower" * flown from the cols…

Time breaks the memory into fragments like scattered pearls. They are the pearls of life…

* "Flower" signifies love songs, the way young girls are called by their lovers in northwest of China.

Lan-Chee Lam was born in Hong Kong and graduated from the Chinese University of Hong Kong with first honor, studying composition with Prof. Chan Wing Wah. Her music often combines Chinese tradition and contemporary technique, exploring new dimensions of sound world. Her music has been performed in Hong Kong, Canada, United States, the Netherlands, Luxembourg, Italy and China. She is now pursuing her doctoral degree in composition at the University of Toronto, under the supervision of Prof. Ka Nin Chan and Gary Kulesha.

She has received numerous awards, including Lo Kui Chuen Scholarship, Jackie Chan Scholarship, Composers and Authors Society of Hong Kong (CASH) Scholarship during her studies. She was also the winner of 2004 Academic Creativity Award, Doming Lam Composition Prizes in the 56th School Music Festival and 2007 Choral Composition Competition held at the Faculty of Music, University of Toronto. Recently, she has won the second prize in 2008 Luxembourg International Composition Competition with her Sheng Concerto "Threnody for the Earth".

Her chamber music has been performed by MacMillan Singers, Hong Kong City Chamber Orchestra and renowned pianist Nancy Loo, as well as in the Contemporary Opera Showcase at the New Music Festival. She actively participates in workshops organized by Ensemble contemporain de Montreal, St. Lawrence Quartet and Aventa Ensemble.

Crystallized Tree (2008) is written for guitar, harp and percussion describes the beauty of light snow falling on the trees during winter. The music is divided into three continuous movements which corresponds to various scenes: Snowing, Crystallization, and Reflection from sunlight. I try to paint the beauty of nature and human emotions by using this unique instrumentation. The basic idea in this piece is to explore and combine both western and eastern musical elements by translating different technique of traditional chinese plucked instruments pipa and zheng into guitar and harp. The opening harp glissando and guitar bends become the central motivic cells that are restated in the later movements. The resonance of harmonics and bells melts into a colorful and mysterious sound world.

Laura Silberberg is currently working on her Masters degree in music composition at the University of Toronto, studying with Christos Hatzis. Laura composed the music for a children's musical, "In Harmony", which has been published and performed in Canada and the United States. Her compositions and piano improvisation skills have been featured live on CBC Radio's *Here and Now* show three times, as well as on *Metro Morning* with Andy Barrie. Laura has performed her compositions across Canada, the United States and in Japan. Her music has been performed by such renowned performers as the Gryphon Trio and the Amadeus Choir, having won the International Amadeus Songwriting Competition nine times. Laura was honoured by *Maclean's Magazine* as one of 50 up and coming young Canadians under 30. She has received several scholarships from the University of Toronto for academic and musical excellence.

After Great Pain a Formal Feeling Comes

After great pain a formal feeling comes--
The nerves sit ceremonious like tombs;
The stiff Heart questions--was it He that bore?
And yesterday--or centuries before?
The feet, mechanical, go round
A wooden way
Of ground, or air, or ought,
Regardless grown,
A quartz contentment, like a stone.
This is the hour of lead
Remembered if outlived,
As freezing persons recollect the snow--
First chill, then stupor, then the letting go.

I Felt a Funeral in My Brain

I felt a funeral in my brain,
And mourners, to and fro,
Kept treading, treading, till it seemed
That sense was breaking through.
And when they all were seated,
A service like a drum
Kept beating, beating, till I thought
My mind was going numb.
And then I heard them lift a box,
And creak across my soul
With those same boots of lead,
Then space began to toll
As all the heavens were a bell,
And Being but an ear,
And I and silence some strange race,
Wrecked, solitary, here.
And then a plank in reason, broke,
And I dropped down and down--
And hit a world at every plunge,
And finished knowing--then—

My Life Closed Twice Before it Closed

My life closed twice before its close;
It yet remains to see
If Immortality unveil
A third event to me,

So huge, so hopeless to conceive,
As these that twice befell.
Parting is all we know of heaven,
And all we need of hell.

Igor Correia is a Brazilian-born composer, performer, and producer based in Toronto, Canada. His experience with music covers a wide variety of styles and media; Igor has written music for the concert hall, films, and television. He holds a bachelor degree in Sound Production from Universidade Federal do Parana (Brazil), where he studied composition with Mauricio Dottori and Rodolfo Coelho. Igor is currently a masters student at University of Toronto, where he studies composition with Christos Hatzis.

Three Songs of Great Range is a piece based on Dante Alighieri's *The Divine Comedy*. Selections were chosen from each of the three parts of this work: Inferno, Purgatorio, and Paradiso.

Inferno
Quivi sospiri, pianti e alti guai
risonavan per l'aere senza stelle,

There sighs, complaints, and ululations loud
Resounded through the air without a star

Limbo
Quando si parte il gioco de la zara,
colui che perde si riman dolente,
repetendo le volte, e tristo impara;

WHENE'ER is broken up the game of Zara,
He who has lost remains behind despondent,
The throws repeating, and in sadness learns

Heaven
quando Beatrice in sul sinistro fianco
vidi rivolta e riguardar nel sole:
aquila sì non li s'affisse unquanco.

E sì come secondo raggio suole
uscir del primo e risalire in suso,
pur come pelegrin che tornar vuole,

When Beatrice towards the left-hand side
I saw turned round, and gazing at the sun;
Never did eagle fasten so upon it!

And even as a second ray is wont
To issue from the first and reascend,
Like to a pilgrim who would fain return

Karen Kieser Prize in Canadian Music

THE KAREN KIESER PRIZE is awarded each year to a graduate student in composition whose work is judged by a jury as especially promising. The prize includes a cash award, a selection of CBC Records, a public performance of the work, and a national broadcast on CBC Radio Two. The names of the winners of the Karen Kieser Prize are recorded on an original work of art commissioned from sculptor Ruth Abernethy, which is on permanent display in the Edward Johnson Building, home of the Faculty of Music at the University of Toronto.

Karen Kieser was a distinguished triple-graduate of the Faculty of Music at the University of Toronto and a former Head of Music at CBC Radio. Friends and colleagues endowed The Karen Kieser Prize in Canadian Music upon her death in 2002 as a tribute to her life, her work and her passionate devotion to the cause of Canadian music and musicians. To make a donation in support of the Kieser Prize, please contact Bruce Blandford at 416-946-3145.

Past winners of the Karen Kieser Prize are:

Abigail Richardson (2002): "dissolve" for harp, piano and percussion

Andrew Staniland (2003): "Tapestry" for clarinet, cello and tape

Craig Galbraith (2004): "The Fenian Cycle" for mezzo soprano, English horn and string quartet

Katarina Curcin (2005):". . . walking away from . . ." for string quartet

Christopher William Pierce (2006): "Melody with Gesture" for wind quintet, string quintet, celeste and percussion

Fuhong Shi (2007): "Lightenings" for chamber ensemble

KAREN KIESER (1948-2002) was a passionate woman. She cared deeply about many people – her friends and colleagues, her husband Larry, her parents, siblings, nieces and nephews – and about many things – her work, her religious faith, her home and garden, travel, art and music. But Karen's strongest passions and deepest commitments were dedicated to two things: Canadian music and public broadcasting. The two came together in her distinguished career at the CBC.

Karen was born in Sutton Coldfield, Warwickshire, England, on February 19th, 1948. She died just ten days before what would have been her 54th birthday, on February 8th, 2002, after a courageous, five-year battle with ovarian cancer. She held no less than three degrees from the Faculty of Music at the University of Toronto: a Bachelor of Music and a Master of Music, both in Piano Performance, and a Master of Arts in Musicology. She could have had a career as a concert pianist, and indeed she gave many performances throughout the 1970s in North America and Europe, both as a soloist and with the Canadian Electronic Ensemble. But by then, she had already been bitten by the broadcasting bug. From 1973 to 1977, while still in her twenties, she hosted important CBC Radio and CBC Stereo music programs like *Music Alive* and *Themes and Variations*. The quality of grace under pressure she displayed in that role would characterize all her later endeavours, and she never lost her focus on the audience as the ultimate raison d'être for a broadcaster's work.

After moving to the other side of the control room window as music producer with the flagship network program *Arts National* from 1977 to 1982, Karen spent the following decade as first Deputy Head (1982-1986), and later Head (1986-1992), of CBC Radio Music. She set three records, as the youngest, longest-serving Head of Music, and – what probably made her most proud – the first woman to hold the position. Throughout her career, Karen was a trailblazer for women in senior positions at the CBC. Her tireless work ethic, her ability to master countless details while keeping an eye on the big picture, and her unique combination of unfailing good manners and steely determination, made her both an inspiration and a role model.

Karen's tenure at CBC Radio Music had many highlights, including a renewed emphasis on live broadcasts and documentaries, numerous prestigious special events and international awards, and expanded audiences. She championed the cause of Canadian music and musicians through the creation of Canadian content policies for classical music broadcasting on CBC, an ambitious commissioning program, and the establishment of CBC Records as a high-profile label with a reputation for excellence both at home and abroad. She was equally committed to finding and developing new broadcasting talent, and many of the leading lights of the Music department today (both on and off the air) were recruited and nurtured under Karen's watchful eye.

While still Head of Music, Karen had been an eloquent advocate for the creation of Glenn Gould Studio in the CBC's new Toronto network headquarters at Canadian Broadcasting Centre. In 1992, she became the facility's first General Manager. In a very real sense, this "jewel in the crown," which combines an intimate live recital hall and a state-of-the-art digital recording studio, is another of her lasting legacies.

From 1994 until illness forced her to stop working in 1999, Karen was Co-Ordinator of Strategic Initiatives for CBC English Radio. Among the numerous projects she worked on during this time were the Festival television specialty channel application, the successful application for the CBC's pay audio channel *Galaxie*, the move of CBC Radio in Toronto from AM to FM, and a CBC Television dance special, among many others. Despite being diagnosed with cancer in 1997, Karen continued to work for another two years: a decision typical of her lifelong devotion to duty. Even thereafter, she remained active as an arts consultant, writer and volunteer, serving on juries and panels for the Canada Council, the Ontario Arts Council and Metro Toronto. In 2000, she was honoured with the Vice-President's Award for outstanding achievement in the service of CBC Radio. For the first time, the Vice-President of English Radio, Alex Frame, insisted on presenting the award personally to Karen.

Those who knew Karen Kieser well remember her warm smile and thoughtful concern for other people, whom she always treated with dignity, respect and countless quiet acts of kindness. They speak also of her unflaggingly positive and sincerely optimistic outlook, her restless curiosity and wide range of interests, her insatiable appetite for hard work, her ability to motivate and inspire people to exceed their own expectations, and her insistence on holding others (and most of all herself) to the highest standards of quality in every aspect of life, both professional and personal. She conducted her battle against cancer with characteristic rigour, energy, clear-sightedness, humour, a stubborn refusal to surrender, and, in the end, calm acceptance and inner peace.